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The familiar figure of "the enchantresse Honor," who guards the maiden in Donne (*The Dampie*, l. 12, *Opinion*, l. 45), who was known to Carew as "The Giant Honour, that keeps cowards out," (*A Rapture*, ll. 3, 124 f. 145, *The Mournful Parting of two Lovers*, l. 29, f.), and known similarly to Cowley (*Mistress*), and to Sidney (concluding song in *Astrophel and Stella*) may find, if not a source, at least an interesting parallel, in Tasso's *Ode to the Golden Age*.

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#### NOTE ON A PASSAGE IN *Julius Cæsar*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Much unnecessary trouble has been given to the commentators by the following passage from *Julius Cæsar*, Act i, Scene ii, line 85:

"If it be aught toward the general good,  
Set honour in one eye and death i' the other,  
And I will look on both indifferently,  
For let the gods so speed me as I love  
The name of honour more than I fear death."

Of this Johnson says (I quote from the note in Rolfe's school edition):

"When Brutus first names Honour and Death, he calmly declares them indifferent; but, as the image kindles in his mind, he sets Honour above life."

Coleridge adds:

"Warburton would read *death for both*; but I prefer the old text. There are here three things—the public good, the individual Brutus' honour, and his death. The latter two so balanced each other, that he could decide for the first by equipoise; nay,—the thought growing,—that honour had more weight than death."

The difficulty which these critics have felt seems to have been occasioned by their failure to perceive that Brutus is here punning on the word *honor*, which means not only personal integrity, but also high rank, dignity, distinction. In this latter sense we find it, for example, in the *Merchant of Venice*, Act ii, Scene ix, line 42:

"O, that estates, degrees and offices  
Were not derived corruptly, and that clear honour  
Were purchased by the merit of the wearer! . . .  
How much low peasantry would then be glean'd  
From the true seed of honour! and how much honour  
Pick'd from the chaff and ruin of the times  
To be new-varnish'd."

A score of further examples might be cited, but I content myself with one from *Cymbeline* Act iii, Scene i, l. 70:

"Thy Cæsar knighted me; my youth I spent  
Much under him; of him I gather'd honour;  
Which he to seek of me, again perforce,  
Behoves me keep at utterance."

According to the interpretation here advanced, Brutus meaning might be stated thus: "In matters concerning the public good, I will take indifferently high position or death, for I love my personal integrity more than I fear death."

The probability of this explanation is increased by the fact that the same play upon the word *honor* is found in another of Shakespeare's dramas, *Love's Labors Lost*, Act iii, Scene i, line 170:

"Meantime receive such welcome at my hand  
As honour without breach of honour may  
Make tender of to thy true worthiness."

I have been unable to find either of these puns upon *honor* in Wurth's *Wortspiel bei Shakpere*.

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#### GERMAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On the first of January, 1897, there appeared as Number 5 of Vol. 11 of *Progress*, a pamphlet on the *History of German Literature* written by myself, which, owing to no fault of mine, contains serious mistakes, against which I must here publicly protest.

I had reason to believe that my MS. was in good hands. I, therefore, left for Europe, thinking everything would be done satisfactorily, but find that, first of all, most confusing misprints have crept in, and secondly, that selections have been inserted that I never suggested, and others that I did suggest were inserted in the wrong places.

I do not wish to trespass upon the space of your journal by giving a list of all the ludicrous misprints that disfigure the pamphlet; most of them will be readily detected by your readers. In regard to the subject matter, I will content myself with saying that I disown absolutely everything (including the pictures) in the treatise, except the text and the abstracts from the *Edda*, *Parcial*, and the *Nibelungenlied*. I must, however, say that on p. 298, between § 4 and § 5, a passage has been left out, and hence the sense has been blurred.

I hereby most vigorously protest against the treatment I have received at the hands of the editors of *Progress*, and add that I regard the pamphlet as it now is, as dangerous to beginners.

CAMILLO VON KLENZE.

Munich.